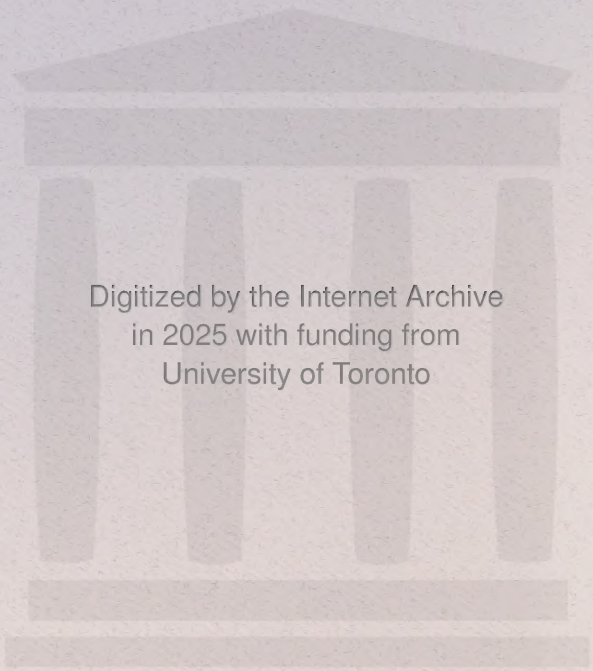
From Boards to Cloth:

The Development of Publishers' Bindings in the Nineteenth Century

Thomas Fisher Rare Book Library
University of Toronto


Digitized by the Internet Archive
in 2025 with funding from
University of Toronto

https://archive.org/details/fromboardstoclot00oldf

From Boards to Cloth:

The Development of Publishers' Bindings in the Nineteenth Century

Guide to an Exhibition at the Thomas Fisher Rare Book Library University of Toronto

July- September 1991

Exhibition and catalogue by Philip Oldfield
Exhibition mounted by Emrys Evans
© University of Toronto Library, 1991

Introduction

The subject of the present exhibition is the development of publishers' bindings, primarily in the English-speaking world, during the nineteenth century. A publisher's binding may be defined as book covers, manufactured in quantity, and intended to be identical, applied to the whole or part of an edition being bound for a publisher to supply to the wholesale or retail trade. The books displayed here have been chosen for their exterior dress only; few of them have any claim to literary or textual significance. With some exceptions the exhibition focuses exclusively on full cloth bindings; books bound in printed or embossed paper are outside its scope. The exhibition begins with some examples of publishers' bindings before the adaptation of cloth as the standard covering for books, and then proceeds to the early development of cloth bindings. The arrangement of the material is broadly chronological, though certain patterns and styles introduced in one period sometimes endured for decades, while older styles had a habit of re-emerging unexpectedly at a much later date. Special emphasis is given to the highly decorative bindings of the gift-books of the 1860s, the heyday of High Victorian design; and to the 1890s, a period when some of the most artistic bindings were produced. Finally, examples of bindings from European countries complete the exhibition.

While it is impossible to do adequate justice to such a broad topic, it is hoped that the chosen examples, which include the typical as well as the exceptional, will give the visitor some idea of the richness, colour, and diversity of publishers' cloth bindings.

Titles of books are cited as briefly as possible, but include publishers, and, where applicable, the names of artists. The physical descriptions of the bindings which accompany the titles are far from complete and vary as to the degree of detail. Normally they begin with the colour and pattern of the cloth, followed by a general description of the style and method of decoration. If a binder's ticket is present in the book, it is noted.

Most of the books displayed are from the Fisher Library's own resources, primarily the Victorian Natural History Collection; the Sybille Pantazzi Collection of John Leighton bindings; the Endicott Collection of English Literature 1880-1930; and the Delury Collection of Anglo-Irish Literature. A number of items have been borrowed from the Ruari McLean Collection housed at Massey College, a rich resource of nineteenth-century publishing history. The remainder have been lent by David Mason, the Toronto bookseller, from his own fine collection of trade bindings, and by Richard Landon. I am indebted to David Mason for his enthusiastic support, and to Marie Korey of Massey College Library for her patience and kindness.

Philip Oldfield

Publishers' Cloth Bindings

It is a commonplace that during the nineteenth century there were more changes in printing and its allied trades than in the preceding three and a half centuries since Gutenberg invented the art in the 1450s. By the fourth decade of the century, numerous inventions and technological improvements had transformed book production from a series of manual operations into a fully mechanized industry. One of the most revolutionary innovations of these years, and indeed in the entire history of the book, was the development of publishers' cloth bindings. Curiously, the precise details surrounding such an important event are somewhat vague, and the available evidence is sometimes conflicting. Most authorities agree, however, that the introduction of book cloth was due to the initiative of the enterprising London publisher, William Pickering, and the inventive ingenuity of the binder Archibald Leighton.

The enormous rise in literacy and the resulting increase in book production at the end of the eighteenth and the beginning of the nineteenth century placed considerable strain on commercial binderies. The new readership was composed principally of members of the middle classes, for whom hand binding in leather was too expensive. Pickering's solution was to provide an inexpensive yet durable and elegant covering, that was a compromise between traditional leather binding and the temporary paper-covered boards in which books were normally issued. Accordingly, he commissioned Leighton to find a suitable material. The result of Leighton's endeavours was the first book cloth, a calico fabric that fulfilled Pickering's requirements, and was soon to be seen on his publications (#7).

Cloth binding not only radically changed the outward appearance of the book; it also had a profound effect on the structure of the book trade itself, particularly on the role of the publisher. In its eighteenth-century definition, a publisher was a bookseller who printed, or had printed, a book, which he then sold to other wholesale or retail booksellers. He did not normally have anything to do with the permanent binding of books, which was left to the customer to arrange with a binder of his choice. With the advent of cloth binding, the publisher's responsibility for the entire production of the book now extended to its binding.

The emergence of publishers' cloth coincided fortuitously with other developments in binding technology, most notably the introduction of casing as a substitute for integrated binding. Under the new method the quires (or gatherings) of the book were sewn onto tapes and provided with endpapers. A piece of paper (later replaced by muslin) was then attached to the spine of the book, leaving an overlapping strip to form a hinge. By means of the hinge and the endpapers, the book was attached to the separately made case. The new method of binding greatly speeded up procedures in the bindery, enabling it to keep pace with the increased output of the presses. By 1830 casing was the accepted method for edition binding in most British and American binderies, though examples of the older method of lacing-in the boards are occasionally found after this date (#8-10).

The introduction of casing was followed by the invention of embossing machines to impart grain and pattern to cloth, and the discovery of a method for blocking gold onto cloth covers. Together these developments ensured the gradual acceptance among the trade and book buying public of publishers' cloth binding, which by the 1840s had become the standard dress for books in the English-speaking world, and, in time, elsewhere.

The Beginnings of Publishers' Cloth

Case 1

Although publishers normally left the responsibility for the binding of books to the customer, they did provide temporary covers, consisting usually of paper wrappers, which by the end of the century had given way to paper-covered boards, with a printed paper label, bearing the title of the book, attached to the spine. This form of binding, described in the trade as "in boards", was simply an expedient for keeping the sheets clean while the customer decided whether the book warranted a permanent leather binding. Many books have survived in this unsophisticated state, and several examples are shown here:

1. John Johnstone. *An account of the most approved mode of draining land.* Dublin: Printed by order and under the patronage of the Dublin Society, 1800.

   marbled paper-covered boards; white paper spine with printed pink paper label.

2. David Lyndsay. *Dramas of the ancient world.* Edinburgh: Printed for William Blackwood; and T. Cadell, London, 1822.

   grey paper-covered boards; printed white paper label on spine.

3. William Meyler. *Poetical amusement on the journey of life.* Bath: Printed by W. Meyler, Grove; and sold by G. Robinson; Longman, Hurst, Rees and Orme; and J. Mawman, London, 1806.

   printed blue paper-covered boards. Author's presentation copy, inscription dated 1806.

The publishers' cloth bindings that were introduced in the 1820s were not the first examples of uniform bindings of part or whole of an edition. By the second half of the eighteenth century it was the established practice of booksellers to have several copies bound in plain leather, or a combination of marbled boards and leather, in anticipation of immediate sale:

4. Tobias George Smollett. *The expedition of Humphry Clinker.* London: Printed for W. Johnston; and B. Collins, in Salisbury, 1771. 3 vols.

   bound in plain sheep; red morocco titling piece lettered in gold on spine.

5. Tobias George Smollett. *The adventures of Peregrine Pickle.* London: Printed for the author; and sold by D. Wilson, 1751. 4 vols.

   marbled paper-covered boards; leather spine with some gold tooling, and red morocco titling piece lettered in gold.

Nor was the use of cloth as a binding material a complete innovation. Books bound in velvet, embroidered silk, and satin, dating as far back as the sixteenth century, are frequently encountered. But such bindings were specially commissioned and apply to individual copies only, and not to the whole or part of an edition. One example of edition cloth binding before Pickering and Leighton, was the use of canvas, occasionally found on chapbooks and on books of an instructional nature between 1770 and the early

years of the nineteenth century. Despite its durability, canvas did not catch on and its use never extended beyond the narrow range of small format, cheap school books of no lasting literary value. The canvas in use at that time was a coarse, unattractive material that could not be made more appealing through the application of decoration or gold lettering in the way that book cloth could.

6. Robert Lowth. *A short introduction to English grammar: with critical notes.* A new edition, corrected. London: Printed for J. Dodsley; and T. Cadell, 1786.
   brown canvas binding; with the owner's name inked on front cover.

Though a considerable improvement over canvas, the first book cloth produced by Leighton was drab and not aesthetically pleasing. Problems with the general appearance of the cloth were tackled later. Leighton's immediate task was to solve the technical difficulties connected with the cloth itself. Due to its porous nature, cloth had to be filled with a starch size that imparted stiffness to the fabric, and rendered it impermeable to the glue that attached it to the boards. Leighton also had to find a way to colour the filling to match the dyed cloth. By 1825 these problems had been solved, and a calico cloth, sized and dyed, was available in glazed and unglazed states.

7. William Shakespeare. *The plays of Shakespeare.* Vols. 1-4. London: William Pickering, 1825.
   green calico; printed white paper labels on spines.
8. John Leonard Knapp. *The journal of a naturalist.* 2nd edition. London: John Murray, 1829.
   green calico over laced-in boards; printed white paper label on spine.
9. Richard Robert Madden. *The Mussulman.* London: Henry Colburn and Richard Bentley, 1830. 3 vols.
   red calico over laced-in boards; printed white paper labels on spines.
10. Martin Doyle [pseud. of William Hickey]. *Irish cottagers.* Dublin: William Curry, jun.; Hurst, Chance, London, and Oliver and Boyd, Edinburgh, 1830.
    red calico; printed white papers labels on front cover and spine.

The earliest examples of cloth bindings have a uniformly plain and unadorned appearance, relieved only by their simple paper labels or leather lettering pieces. It is not surprising, therefore, that the acceptance of cloth as an alternative to leather by a conservative trade and public was not immediate. Many publishers continued to issue books in paper-covered boards for some time, while others issued part of an edition in boards and part in cloth simultaneously. In order to make cloth more appealing, ways of decorating it had to be found. The first efforts were directed at disguising the patina of the cloth through graining. By 1830 a cloth grained in imitation of morocco leather, created at the premises of Archibald Leighton, had become available and was widely used during the rest of the century.

Watered, or moiré, cloth was introduced in 1831 and is encountered intermittently throughout the century. This pattern took its inspiration from watered silk, which from 1827 had become the customary binding material on the annuals, or "keepsakes" introduced in England with R. Ackermann's *Forget-me-not for 1823* (published 1822):

11. *The Amulet, or, Christian and literary remembrances.* London: W. Baynes, and Wightman & Cramp, 1828.

    purple watered silk over laced-in boards; lettering and ornament tooled in gold on spine. [Massey College Library]

12. Lady Sydney Morgan. *The O'Briens and the O'Flahertys.* Vol. 1. London: Henry Colburn, 1827.

    dark green diagonal ribbed watered cloth over laced-in boards; green morocco titling piece lettered in gold on spine.

13. James Nicol. *An historical and descriptive account of Iceland, Greenland, and the Faroe Islands.* Edinburgh: Oliver & Boyd; and Simpkin, Marshall, London, 1840.

    brown diagonal ribbed watered cloth over laced-in boards; printed light and dark brown paper label on spine.

Other, non-imitative, textured grains, such as ribbed and diaper, were added to the repertoire in the following years, with more adventurous patterns being introduced in the 1840s, 1850s and 1860s.

During the 1830s cloths were also patterned by means of ribbon-embossing machines. A number of distinct floral patterns were achieved, such as loganberry and leaf, thistle and rose, seaweed frond, and flower and leaf spray. Although popular for most of the decade, these attractive cloths were expensive to produce and gradually fell into disuse:

14. Frederick Marryat. *Mr. Midshipman Easy.* Paris: Baudry's European Library, 1836.

    green diagonal ribbed cloth embossed with wave pattern over laced-in boards; lettering in gold on spine.

15. William Evans. *Agricultural improvement by the education of those who are engaged in it as a profession.* Montreal: Printed at the Courier Office, 1837.

    purple cloth embossed with loganberry and leaf pattern, over laced-in boards; printed white paper label on spine.

16. Anna Brownell Jameson. *Characteristics of women, moral, poetical, and historical.* The author's edition. New York: Saunders and Otley, 1837.

    blue diagonal ribbed cloth embossed with irregular zig- zag pattern; title within ornamental frame in gold on spine.

17. William A. Stephens. *Hamilton, and other poems.* Toronto: Rogers and Thompson, printers, 1840.

    brown ribbed cloth embossed with floral pattern over laced-in boards; title within rules in gold on spine.

Almost at the same time as the graining of cloth, a method was discovered for blocking gold directly onto cloth rapidly and in quantity. Gold is occasionally encountered on the silk bindings of some annuals of the late 1820s (#11), but in these instances the gold was applied by means of individual tools. It was not until the invention of the lever-action arming press by Archibald Leighton that complete units of design, produced from engraved brass dies, could be blocked in gold onto cloth quickly and efficiently.

Gold blocking did much to overcome the prejudice against cloth and to increase its acceptability as a binding material, for not only did it establish a link with traditional binding in leather, which had used gold as an embellishment for centuries, it also opened up possibilities for lavish decoration. Gold blocking also fully exploited the advantages of casing, since it could be carried out before the case was attached to the book and was therefore amenable to mechanization.

Gold blocking of covers underwent a gradual evolution, culminating in the elaborately decorated gift-books of the 1860s. It was first employed economically in the lettering of the spine. The earliest examples display the title itself in block capitals that are modelled on type, sometimes within a simple decorative frame which became more ornate towards the end of the decade:

18. Charles Babbage. *On the economy of machinery and manufactures.* London: Charles Knight, 1832.

    reddish-brown diagonal ribbed watered cloth; title within frame and price in gold on spine. The inclusion of the price is an unusual feature.

19. Mary Roberts. *The sea-side companion.* London: Printed for Whittaker, 1835.

    dark green pebble-grain cloth over laced-in boards; title within frame in gold on spine.

20. Robert Mudie. *The feathered tribes of the British islands.* Vol. 2. London: Whittaker; Waugh & Innes, Edinburgh; and John Cumming, Dublin, 1834.

    green diagonal ribbed cloth embossed with floral pattern over laced-in boards; title within decorative frame in gold on spine.

Although direct blocking of the title dispensed with the need for a printed paper or leather spine label, it did not entirely replace this type of titling, and examples are frequently found, especially on novels, right up to the end of the 1850s.

An important landmark was reached in the second half of the 1830s with the appearance of the publisher's imprint at the foot of the spine. The imprint appears at first sporadically, but then regularly, especially on the publications of the large companies of Bentley and Murray. As well as being a discreet form of advertising, it was also an endorsement by publishers of the acceptance of cloth as a staple of the trade:

21. Edward Jesse. *Gleanings in natural history.* A new edition. London: John Murray, 1838. 2 vols.

    green diaper cloth; blind rules with central ornament on covers; spine in blind with title and publisher's imprint in gold. Binder's ticket: Remnant & Edmonds. An early example of a publisher's imprint on the spine.

On front covers gold was first used sparingly, usually in the form of an emblematic or pictorial vignette blocked in the centre. Gold lettering was sometimes used either instead of a vignette, or in combination with it.

One final significant development in publishers' binding during the 1830s was the introduction of blind blocking (i.e. without the use of gold or ink), which occurred soon after the introduction of gold blocking. Blind blocking is encountered in a wide range of configurations. At first it was most frequently used on front covers in the form of arabesque borders,

frames and cornerpieces, sometimes with a central motif or vignette in blind, but just as frequently in gold. On spines blind decoration was used in combination with gold lettering.

By the end of the 1830s cloth had become widely accepted by trade and public as a binding material, and its production was developing into a separate branch of the textile industry. Firms specialising in book cloth were providing not only the binderies of Britain, but also of North America, which for most of the century depended on Britain for its supplies. Thus by 1840 all the major breakthroughs connected with publishers' cloth bindings had been accomplished. The technical problems of the cloth itself had been solved, methods for its patterning and decoration were established, and a fast and efficient binding procedure had been devised. The changes that occurred in the ensuing decades relate only to technological improvement, and to fashions in decoration and design.

The 1840s and 1850s

Case 2

The 1840s and the first half of the 1850s saw only slight stylistic changes in binding design. Spines tended to become more decorative. Lettering in gold sometimes spread over the entire spine and was often accompanied by pictorial gold blocking:

22. Agnes Strickland. *Narratives of nature, and history book for young naturalists.* London: Edward Lacey [1845]

    green ribbed cloth; blind rule, cornerpieces and central ornament on covers; all-over ornamental design in gold on spine.

23. *Lives of eminent naturalists.* Edinburgh: W.H. Lizars; S. Highley, London; and W. Curry, jun., Dublin, 1841.

    red ribbed cloth; all-over design in gold on covers and spine.

24. Charles Simmons. *A laconic manual and brief remarker.* 5th edition. Toronto: Robert Dick, 1853.

    red morocco-grain cloth; all-over design in gold on covers and spine.

25. Frederick Marryat. *Poor Jack.* With illustrations by Clarkson Stanfield. London: Longman, Orme, Brown, Green, and Longmans, 1840.

    dark green diaper cloth; blind rules and ornamental border on covers, with central gold pictorial vignette on front; all-over pictorial design in gold on spine.

26. James Ballantine. *The miller of Deanhaugh.* With numerous illustrations by Alex. A. Ritchie. Edinburgh: John Menzies; D. Bogue, London, 1844.

    green pebble-grain cloth; blind rules on covers; all-over pictorial design in gold on spine.

27. Alexis Soyer. *Soyer's culinary campaign.* London: G. Routledge, 1857.

    blue ripple-grain cloth; blind rules and border on covers, with central gold pictorial vignette and title on front; all-over pictorial design in gold on spine.

Ornate spine design was more often than not accompanied by soberly decorated covers, at least in the 1840s. Blind blocking became more or less standard, especially for poetry, travel literature and belles lettres (apart from novels), but with a tendency towards more elaborate ornamentation than the simple arabesque of the 1830s. Designs in gold, or a combination of blind and gold, were most likely to be repeated in blind on the back cover. Gold vignettes were still relatively restrained, reaching a high degree of simple elegance and subtlety in the mid 1840s. Natural history motifs were particularly popular.

28. Harriet Martineau. *Dawn Island: a tale.* Manchester: J. Gadsby, 1845.
    blue ribbed cloth; blind rules and ornamental border on covers, with central gold pictorial vignette and lettering on front; all-over design in gold on spine.

29. Charles Dickens. *The chimes.* 10th edition. London: Chapman and Hall, 1845.
    red ribbed cloth; blind rule and ornamental border on covers, with central gold pictorial vignette and lettering on front; lettering and ornaments in gold on spine.

30. Charles Dickens. *The cricket on the hearth.* London: Printed and published for the author, by Bradbury and Evans, 1846.
    red ribbed cloth; blind rule and ornamental border on covers, with central gold pictorial vignette and lettering on front; lettering and ornaments in gold on spine.

31. Charles Williams. *Curiosities of animal life.* London: Religious Tract Society [1848]
    blue ripple-grain cloth; blind rules and ornamental cornerpieces on covers, with central gold pictorial vignette on front; blind bands, with lettering in gold on spine. Binder's ticket: Baxter.

32. Isabella Gifford. *The marine botanist.* 2nd ed. London: Darton [1848]
    light blue ribbed cloth; blind rule and ornamental cornerpieces on covers, with central gold pictorial vignette on front, different ornament in blind on back; lettering and ornaments in gold on spine.

33. [variant] in green ribbed cloth.

34. Agnes Catlow. *Popular field botany.* London: Printed and published by Reeve, Benham, and Reeve, 1848.
    light blue ribbed cloth; blind rules with ornamental cornerpieces on covers, with title and ornamental garland in gold on front, repeated in blind on back; all-over design in gold on spine. Binder's ticket: Westleys & Clark, London.

35. John Butler, Marquis of Ormonde. *An autumn in Sicily.* Dublin: Hodges and Smith, 1850.
    pink morocco-grain cloth; all-over design in blind on covers, with central gold heraldic vignette on front; all-over pictorial design in gold on spine. Binder's ticket: Cavanagh, Dublin.

Whereas the earliest cloths used for binding tended to be darker hues of primary colours, in the 1840s lighter shades, such as pink, orange, white, and turquoise began to make their appearance (#34, 35). The simultaneous issue of a single title in different coloured cloths was also common by this time (#32, 33). Striped cloths became popular from the mid 1840s, while other variegated fabrics, such as spotted, marbled and mottled cloths, appear in the 1850s:

36. *A Bridal gift.* By the editor of "A parting gift to a Christian friend". From the fourth London edition. Hartford: Brown and Parsons, 1848.

dark blue ribbed cloth with lighter blue horizontal stripe; blind rule and ornamental border on covers, with central gold floral vignette on front; all-over design in gold on spine. [David Mason]

37. *The Moss-rose: for a friend.* Edited by Rev. C.W. Everest. Hartford: Brown and Parsons, 1847.

dark green ribbed cloth with lighter green vertical stripe; blind rule and ornamental border on covers, with central gold floral vignette on front; all-over design in gold on spine. [David Mason]

38. *The Moss-rose: for a friend.* Edited by C.W. Everest. Hartford: Brown and Parsons, 1848.

dark purple ribbed cloth with lighter purple horizontal stripe; blind rule and ornamental border on covers, with central gold floral vignette on front; all-over design in gold on spine. [David Mason]

39. *The Hand-book of whist.* Philadelphia: George S. Appleton, 1849.

black ribbed cloth with white and red horizontal stripe; blind rules with central gold pictorial vignette and lettering on front, vignette repeated in blind on back; lettering and ornament in gold on spine. [David Mason]

40. Charles Mackay. *Life and liberty in America.* Vol. 2. London: Smith, Elder, 1859.

dark green bead-grain cloth with lighter green vertical stripe; blind rules on covers, with central gold emblematic vignette on front; lettering within ornamental frame in gold on spine.

41. William Makepeace Thackeray. *The English humourists of the eighteenth century: a series of lectures in England, Scotland, and the United States of America.* London: Smith, Elder, 1853.

dark blue ripple-grain cloth with lighter blue veins; blind rule on covers; lettering and ornament in gold on spine. Binder's ticket: Westleys. [Massey College Library]

42. Frederick Saunders. *Salad for the solitary.* London: Richard Bentley, 1853.

brown ribbed cloth with beige veins and green stripes; blind rules on covers; lettering and ornaments in gold on spine. Binder's ticket: Edmonds & Remnants, London. [Richard Landon]

43. Sceptic. *An exposition of spiritualism: comprising two series of letters, and a review of the "Spiritual magazine" no. 20.* London: George Manwaring, 1862.

blue bead-grain cloth with white spots; blind rules on covers; lettering and ornament in gold on spine. [Massey College Library]

The taste for novelty, reflected in these variegated cloths, is also manifest in some of the unusual non-cloth materials used for bindings in this period. Bindings made of papier-mâché, embossed leather, wood, porcelain, ivory, as well as imitation tortoise-shell and malachite, all enjoyed brief vogues.

Papier-mâché and embossed leather bindings were one aspect of the fascination in the medieval past, which along with other exotic vogues, swept Britain in the nineteenth century. Interest in the Middle Ages, which had begun during the previous century with the Gothic Revival in art and architecture, was given further impetus by the enormously popular legends and romances of Sir Walter Scott. Many of the papier-mâché bindings created in this medieval spirit followed architectural models and often incorporated motifs of windows and arches in the design. The bindings themselves were composed of papier-mâché and plaster, sometimes over a metal frame, and were almost always coloured black, in imitation of carved ebony. Many of them were pierced through to reveal a gold or red fabric background. This type of binding is found on books either written by, or connected with, Henry Noel Humphreys, who also designed the bindings:

44. Henry Noel Humphreys. *Sentiments and similes of William Shakespeare.* 2nd edition. London: Longman, Brown, Green, Longmans, and Roberts, 1857.

    black papier-mâché covers over underlying red paper, with central terracotta medallion; leather spine with lettering in gold.

    [Massey College Library]

Similar in style were the heavily embossed and moulded leather covers, known as Relievo bindings. Of the twelve known books with Relievo bindings, all but two were designed by Owen Jones:

45. Thomas Gray. *Gray's Elegy.* Illuminated by Owen Jones. London: Longman, 1846.

    brown heavily embossed leather over bevelled boards. Binder's ticket: Remnant and Edmonds, London. [Massey College Library]

Papier-mâché and Relievo bindings are most frequently found on sacred or devotional books, dating from between 1843 and 1863, and were featured prominently at the Great Exhibition of 1851.

Another transient fashion of the mid-century was Mauchline ware bindings, which consisted of lacquered wooden boards, sometimes covered with tartan paper or colour-printed images. They are most often found on books relating to Scotland, particularly on those connected with Robert Burns, who lived in the town of Mauchline between 1784 and 1788:

46. Sir Walter Scott. *Lord of the isles.* Edinburgh: A. & C. Black [185-?]

    cushioned wooden boards covered with "Prince Charlie" tartan paper and lacquered; red morocco spine tooled in gold. [David Mason]

47. Horatius Bonar. *The Lord's Supper.* Kelso: J. Rutherfurd; Oliver and Boyd, and J. Johnstone, Edinburgh; James Nisbet, and Longman, London, 1844.

    lacquered wooden boards, with title printed on front cover; leather spine. The front cover has the following note: "Made from a tree which grew within the precincts of Melrose Abbey, and said, by tradition, to have been planted by one of the monks." [David Mason]

A method for blocking in black ink was perfected by 1845. Experiments with coloured inks, however, were largely failures, as the inks tended to rub off. It was not until the 1870s that blocking in colour was successfully achieved. Blocking in black as a substitute for gold is found on many cheap editions of the late 1840s. The handsome combination of blocking in black and gold, reputedly first employed by John Leighton, belongs to the 1860s.

The movement towards greater elaboration in design during the 1850s is evident in the ornamental lettering of covers and spines:

48. John Harper. *The sea-side and aquarium*. Edinburgh: William P. Nimmo, 1858.

    blue wave-grain cloth; blind rules on covers, with central gold pictorial vignette and lettering on front, repeated in blind on back; all-over design in gold on spine. Binder's ticket: John Gray, Edinburgh.

49. George Henry Lewes. *Sea-side studies at Ilfracombe, Tenby, the Scilly Isles, & Jersey*. Edinburgh and London: William Blackwood, 1858.

    blue morocco-grain cloth; blind rules and ornamental cornerpieces on covers, with decorative lettering in gold on front; lettering in gold and ornament in blind on spine. Binder's ticket: Edmonds & Remnants, London.

In each period of the history of publishers' cloth bindings there are exceptional bindings, in advance of their time and which anticipate future trends. One such example from the end of the 1840s is L.M. Budgen's *Episodes of insect life*, published in 1849. Its splendid gold blocked pictorial covers and spine is more in keeping with the covers of the 1860s, and looks forward to the style of the Cranford and other similar series of the 1890s:

50. L. M. Budgen. *Episodes of insect life*. London: Reeve, Benham, and Reeve, 1849.

    blue ribbed cloth; all-over pictorial design in gold on front cover, repeated on back; all-over design in gold on spine. The name "Staples", probably the engraver of the block, appears in the bottom centre part of the design.

1855-1870, The Heyday of High Victorian Design *Cases 3-5*

The increase in elaborate design during the late 1840s and 1850s, described by Michael Sadleir as "a movement from dignified utility to decoration for decoration's sake", reached its peak with the gift-books of the late 1850s and 1860s.

The keepsakes of the 1820s and 1830s, with their rich watered silk, embossed paper, and tooled leather bindings, were replaced from the 1840s onwards by the gift-books as the genre for which the most elaborate covers were reserved. The typical subject matter of the gift-books (also referred to as table or drawing-room books) was a famous poetical or Biblical text, much embellished, illustrated, and frequently illuminated. The decoration of these books, though imposing and sometimes overwrought, was in fact conservative, using conventional ornamental motifs drawn from a number of eclectic sources, and following quite strict rules of disposition. Typical gift-book designs of the 1860s were symmetrical around a central axis, with the design spreading from the

centre outward. The centre was normally occupied by a medallion, lozenge, mandorla, rectangle, or some other regular geometric shape enclosing the title. Natural objects, used sparingly, were for the most part emblematic rather than pictorial. Perspective and shading were eschewed, and designs were exclusively two-dimensional. Gold blocking was used extensively, even excessively, often obliterating the grained texture of the cloth. On the most lavishly produced books, the back covers were also blocked in gold, repeating the design of the front. In contrast, spines were designed as separate entities, and their decoration was not always in keeping with the accompanying covers. Examples of disparate covers and spine designed by different artists are not unknown. The blocking of covers with black ink, introduced during the late 1840s, combined with gold with pleasing results (#55). Towards the 1870s the amount of black tends to increase at the expense of gold. Polychromatic effect was achieved principally through the use of coloured cloth (#58, 92), or paper inlays and onlays (#54, 61, 81, 85, 86, 90, 94), to produce some of the most stunning covers of the decade. Another prominent feature was the use of thick bevelled boards, often with deeply embossed panels (#53, 60, 81, 83, 85, 87, 89, 90).

Ornamentation was not restricted to the finishing of the covers by means of blocking. Sometimes an area would be left unblocked, allowing the underlying pattern of the cloth to show through and thus become part of the overall design (#59). This method of decoration was particularly effective with the more adventurous cloth grains that were introduced during the 1860s, such as hexagon, honeycomb, pansy, dot-and-line, and wave, to name but a few.

A common feature of the covers of the 1860s was their signing by the designer. By this time the design of book covers by professional designers specialising in this type of work was firmly established, and many of them appended their initials or monograms, often cleverly concealed amid the decoration. Pre-eminent among the designers of the 1860s was John Leighton, a great-nephew of Archibald Leighton. It has been estimated that John Leighton designed over a thousand covers between the mid 1840s and the early 1880s, with the overwhelming majority being executed in the 1860s. By the standards of the day, Leighton maintained a high degree of excellence, and many of his designs have lost none of their appeal over the years. A recurrent emblem on his bindings is the fir tree (#68, 74). Other emblematic devices used by Leighton are not merely conventional, but attempt to reflect in some way the contents of the book itself. Although Leighton did not sign all of his designs, the initials JL or L are frequently found on bindings of the period.

Case 3 JOHN LEIGHTON

51. William Cowper. *The task, a poem.* Illustrated by Birket Foster. New York: Robert Carter, 1855.

    blue morocco-grain cloth over bevelled boards; all-over design in gold on covers and spine. Signed JL.

52. *The Bridal souvenir.* Illuminated by Samuel Stanesby. London: Griffith & Farran, 1857.

    white morocco-grain paper, in imitation of cloth, over bevelled boards; all-over design in gold, with central ogee compartment, outlined in gold and green on covers; all-over design in gold on spine. Signed JL. Binder's ticket: Bone & Son, London.

53. William Falconer. *The shipwreck, a poem.* Illustrated by Birket Foster. Edinburgh: Adam and Charles Black, 1858.

green morocco-grain cloth over bevelled boards; all-over design in gold on covers, with central embossed oval compartment in blind and gold; all-over design in gold on spine. Signed JL. Binder's ticket: Leighton Son & Hodge, London.

54. *Shakespeare's household words.* Illuminated by Sam Stanesby. London: Griffith & Farran [1860]

brown morocco-grain cloth over bevelled boards; all-over design in gold, with white and blue paper onlays on covers; all-over design in gold on spine. Signed JL. [Massey College Library]

55. A. S. Moffat. *The ore-seeker: a tale of the Hartz.* With twenty-six illustrations by L.C.H. Cambridge: Macmillan, 1860.

blue diagonal wave-grain cloth over bevelled boards; all-over design in gold with inner border and ogee compartment outlined in black on front, repeated in blind and black on back; all-over design in gold on spine. Signed JL. Binder's ticket: Burn.

56. Eliza Cook. *Poems.* Illustrated by John Gilbert, J. Wolf, H. Weir, J.D. Watson; engraved by the brothers Dalziel. London: Routledge, Warne, & Routledge, 1861.

purple morocco-grain cloth over bevelled boards; all-over design in gold and blind, with central circular compartment on covers; all-over design in gold on spine. Signed JL. Binder's ticket: Edmonds & Remnants, London.

57. *Lyra Germanica: hymns for the Sundays & chief festivals of the Christian year.* Translated from the German by Catherine Winkworth. With illustrations by John Leighton, and others. 5th edition. London: Longman, Green, Reader, & Dyer, 1868.

red morocco-grain cloth over bevelled boards; all-over design in gold and blind, with central mandorla on front cover; blind rule and ornamental border on back; all-over design in gold on spine. Unsigned.

58. *Lyra Germanica: the Christian life.* Translated from the German by Catherine Winkworth, and illustrated by John Leighton, E. Armitage, & F. Madox Brown. London: Longmans, Green, Reader & Dyer, 1868.

dark green morocco-grain cloth inlaid with red cloth over bevelled boards; all-over design in gold and blind, with central mandorla inlaid on covers; all-over design in gold on spine. Unsigned. Binder's ticket: Edmonds & Remnants, London.

59. William Wordsworth. *Wordsworth's poems for the young.* With fifty illustrations by John MacWhirter and John Pettie, and a vignette by J.E. Millais. Engraved by Dalziel brothers. London: Alexander Strahan, 1863.

red honeycomb cloth over bevelled boards; all-over design in gold and black, with central rectangular compartment on front cover; repeated in blind on back; all-over design in gold on spine. Signed JL. Binder's ticket: Burn.

60. John Richard de Capel Wise. *The New Forest: its history and its scenery.* With 63 illustrations, drawn by Walter Crane, engraved by W.J. Linton. London: Smith, Elder, 1863.

green morocco-grain cloth over bevelled boards; all-over design in gold and blind, with central mandorla embossed on covers; all-over design in gold on spine. Signed JL. Binder's ticket: Leighton Son and Hodge.

61. *A Round of days described in original poems by some of our most celebrated poets, and in pictures by eminent artists, engraved by the brothers Dalziel.* London: George Routledge, 1866.

green sand-grain cloth over bevelled boards; ornamental border and central mandorla in gold with blue and red paper onlays on covers; all-over design in gold on spine. Signed JL.

[Massey College Library]

62. Henry Wadsworth Longfellow. *Hyperion: a romance.* Illustrated with twelve photographs of the Rhine, Switzerland, and the Tyrol, by Francis Firth. One guinea edition. London: Alfred William Bennett, 1868.

blue sand-grain cloth over bevelled boards; all-over design in gold and blind, with central rhombic compartment on front cover, repeated in blind on back; all-over design in gold on spine. Signed JL. Binder's ticket: Leighton Son and Hodge.

63. Sir Henry Montague Hozier. *The Russo-Turkish War.* Vol. 1. London: William Mackenzie [1878]

red sand-grain cloth over bevelled boards; all-over design in black and gold on front cover; different design in blind on back; all-over design in gold on spine. Signed L.

64. James Taylor. *The age we live in.* London: William Mackenzie [1884]

olive-green morocco-grain cloth over bevelled boards; all-over design in gold, black and brown on front cover; rules and ornamental cornerpieces in blind on back; all-over design in gold and black on spine. Signed L.

Spine designs by John Leighton:

65. William Henry Giles Kingston. *Peter the whaler.* 2nd edition; with illustrations by E. Duncan. London: Grant and Griffith, 1853.

red wave-grain cloth; pictorial design in gold.

66. John George Wood. *Sketches and anecdotes of animal life.* With illustrations by Harrison Weir. New edition. London: George Routledge [1854]

blue sand-grain cloth; pictorial design in gold.

67. James David Forbes. *The tour of Mont Blanc and of Monte Rosa.* Edinburgh: Adam and Charles Black, 1855.

reddish-brown sand-grain cloth; emblematic design in gold.

68. Henry Newland. *Forest scenes in Norway and Sweden.* 2nd edition. London: G. Routledge, 1855.

blue morocco-grain cloth; emblematic design in gold.

69. William Harrison Ainsworth. *The spendthrift: a tale.* With illustrations by Hablot K. Browne. London: George Routledge, 1857.

blue wave-grain cloth; emblematic design in gold.

70. *The Bentley ballads.* Edited by Dr. Doran. London: Richard Bentley, 1858.

reddish-brown morocco-grain cloth; emblematic design in gold. Binder's ticket: Edmonds & Remnants, London.

71. *The Lyrics of Ireland.* Edited and annotated by Samuel Lover. London: Houlston and Wright, 1858.

red morocco-grain cloth; emblematic design in gold.

72. Robert William Fraser. *Ebb and flow: the curiosities and marvels of the sea-shore.* 2nd edition. London: Houlston & Wright, 1860.

green wave-grain cloth; pictorial design in gold. Binder's ticket: Burn.

73. Charles Henry Bennett. *London people: sketched from life.* London: Smith, Elder, 1863.
blue pebble-grain cloth; pictorial design in gold.

74. George Ernest Bulger. *Leaves from the records of St. Hubert's Club.* London: L. Booth, 1864.
brown diagonal ribbed cloth; emblematic design in gold.

Other Designers of the 1860s

Cases 4-5

Other prominent designers of the period who signed their work include William Harry Rogers, Albert Henry Warren, Robert Dudley, and John Sleigh. It is difficult to gauge the proportion of signed designs for this period, but one estimate has put the figure at forty percent. Many of the finest designs of the decade are unsigned, and attribution to a particular designer is no easy task. Elements and motifs of John Leighton's designs were freely borrowed, and many of the unsigned bindings known to have been designed by him are not typical of his work (#63, 64).

William Harry Rogers:

75. Henry Mayhew. *The Rhine and its picturesque scenery.* Illustrated by Birket Foster. London: David Bogue, 1856.
blue morocco-grain cloth; all-over design in gold on covers and spine. Signed WHR. Binder's ticket: Bone & Son, London.

76. Francis Quarles. *Quarles' Emblems.* Illustrated by Charles Bennett and W. Harry Rogers. London: James Nisbet, 1861.
brown morocco-grain cloth over bevelled boards; all-over design in gold and blind, with central circular compartment on covers; all-over design in gold on spine. Signed WHR. Binder's ticket: Leighton Son and Hodge.

77. *Emblems of Christian life.* Illustrated by W. Harry Rogers, from the writings of the Fathers, the old English poets, &c. London: Griffith and Farran [1871]
maroon sand-grain cloth over bevelled boards; all-over design in gold and black, with central quatrefoil on front cover, repeated in blind on back; all-over design in gold on spine. Signed WHR.

Albert Henry Warren:

78. James Beattie. *The minstrel.* With thirty-three designs by Birket Foster. Engraved by the brothers Dalziel. London: George Routledge, 1858.
red morocco-grain cloth over bevelled boards; all-over design in gold and black, with central ogee medallion on covers; in gold on spine. Signed AW.

79. [variant] green sand-grain cloth over bevelled boards; repeats design of above, but in blind, except for central ogee medallion in gold on front. Signed AW. Binder's ticket: W. Bone & Son.

80. Robert Aris Willmott. *Summer time in the country.* Illustrated edition. London: George Routledge, 1858.
red morocco-grain cloth over bevelled boards; all-over design in gold and blind on front cover, repeated in blind on back; all-over design in gold on spine. Signed AW. Binder's ticket: Leighton Son & Hodge, London.

81. Thomas Moore. *Lalla Rookh: an oriental romance.* With illustrations engraved by Edmund Evans. London: George Routledge, 1868.

red sand-grain cloth over bevelled boards; all-over design in gold and blind, with central embossed ogee compartment inlaid with polychromatic paper on front cover, repeated in blind on back; all-over design in gold and blind on spine. Signed AW. Binder's ticket: Leighton Son and Hodge. [Massey College Library]

John Sleigh:

82. Henry Wadsworth Longfellow. *Evangeline.* New edition, illustrated with thirty-one engravings, drawn by John Gilbert, engraved by the brothers Dalziel. London: George Routledge, 1856.

blue morocco-grain cloth over bevelled boards; decorative title within ornamental border in gold on covers and spine. Signed IS. Binder's ticket: Edmonds & Remnants, London.

83. Henry Wadsworth Longfellow. *The poetical works.* New edition, illustrated with upwards of one hundred designs, drawn by John Gilbert, engraved by the brothers Dalziel. London: George Routledge, 1856.

light green morocco-grain cloth over bevelled boards; all-over design in gold, with central embossed rhombic compartment on front, repeated in blind, except for gold title on back; all over design in gold on spine. Signed IS.

84. *The Poets of the nineteenth century.* Selected and edited by the Rev. Robert Aris Willmott. Illustrated with one hundred engravings, drawn by eminent artists, and engraved by the brothers Dalziel. London: George Routledge, 1857.

blue morocco-grain cloth over bevelled boards; all-over design in gold on front cover; repeated in blind on back; all-over design in gold on spine. Signed IS. Binder's ticket: Edmonds & Remnants, London.

Robert Dudley:

85. *Poems and pictures: a collection of ballads, songs, and other poems, illustrated by English artists.* New edition. London: Sampson Low, 1860.

green morocco-grain cloth over bevelled boards; all-over design in gold and blind, with central embossed rectangular compartment inlaid with polychromatic paper on front cover; repeated in blind on back cover ; all-over design in gold on spine. Signed RD.

86. Sir William Howard Russell. *The Atlantic telegraph.* Illustrated by Robert Dudley. London: Day [1866]

green sand-grain cloth; all-over design in gold and blind, with central polychromatic paper onlay on front cover, repeated in blind on back; all-over design in gold on spine. [Massey College Library]

Unsigned:

87. *The Book of Job.* Illustrated with fifty engravings from drawings by John Gilbert. London: James Nisbet, 1857.

blue morocco-grain cloth over bevelled boards; all-over design in gold and blind, with embossed central mandorla on covers; all-over design in gold on spine. [Massey College Library]

88. James Baker Pyne. *Lake scenery of England.* Drawn on stone by T. Picken. London: Day [1859]

blue sand-grain cloth over bevelled boards; all-over design in blind and gold on front cover, repeated in blind on back; all-over design in gold on spine.

89. Henry Wadsworth Longfellow. *Voices of the night, The seaside and the fireside, and other poems.* Illustrated with sixty-four engravings on wood, from designs by Jane E. Benham, Birket Foster, etc. 2nd edition. London: David Bogue [185-]

blue morocco-grain cloth over bevelled boards; all-over design in gold and blind, with central embossed rectangular compartment on covers; all-over design in gold on spine. [David Mason]

90. *Three gems in one setting.* Edited by A.L.Bond. London: W. Kent [1860]

red morocco-grain cloth over bevelled boards; all-over design in gold and blind, with five embossed compartments, the central one inlaid with polychromatic paper on front cover, repeated in blind on back; all-over design in gold on spine. Binder's ticket: Leighton Son and Hodge. [Massey College Library]

91. Samuel Ferguson. *The cromlech on Howth: a poem.* With illuminations from the Books of Kells & of Durrow, and drawings from nature by S.M. London: Day [1861]

green pebble-grain cloth; all-over repeat pattern in gold on front cover, repeated in blind on back; all-over design in gold on spine.

92. George Gordon Byron, Lord Byron. *The prisoner of Chillon.* Illuminated by W. & G. Hudsley. Chromolithographed by W.R. Tymms. London: Day [1865?]

purple sand-grain cloth with violet and green cloth onlays over bevelled boards; all-over design in gold and blind, with central rhombic compartment composed of violet cloth framed in green on front cover, repeated in blind on back; all-over design in gold on spine.

93. Alfred Lord Tennyson. *Enoch Arden.* Illustrated by Arthur Hughes. London: Edward Moxon, 1866.

green pebble-grain cloth over bevelled boards; all-over design in gold on front cover, different design in gold on back; all-over design in gold on spine. [David Mason]

94. *Gems of English art of this century.* Twenty-four pictures from national collections. Printed in colours by Leighton brothers. With illustrative texts by Francis Turner Palgrave. London and New York: George Routledge, 1869.

purple sand-grain cloth over bevelled boards; all-over design in gold, with polychromatic paper onlays on front cover; blind rules with central gold ornament on back; all-over design in gold on spine. [Massey College Library]

Although the elaborate designs of the 1860s are usually associated with gift-books, their influence spread to regular trade books. Several publishers issued series of poems in uniform bindings displaying many of the decorative elements of the gift-books.

Special mention should be made of the work of the Pre-Raphaelite artist Dante Gabriel Rossetti, whose cover designs for the works of his sister, Christina Rossetti, stand in stark contrast to other contemporary designs. The simple, elegant arrangement of double and single intersecting lines with small circles at the interstices, was far in advance of its time, and anticipates the return to simplicity that characterises the best designs of the 1890s. Indeed, the same design was used on reprints of Christina Rossetti's works issued in the 1890s. Another of his designs, consisting of a series of parallel lines and asymmetrical spirals, shows a distinct Japanese influence, an early manifestation of the Japanese vogue that inspired much design work in Britain towards the end of the century.

Dante Gabriel Rossetti:

95. Christina Rossetti. *Goblin market and other poems.* London and Cambridge: Macmillan, 1862.
    blue ribbed cloth; design in gold across front cover and spine; repeated in reverse in blind on back.

96. Christina Rossetti. *The prince's progress and other poems.* London: Macmillan, 1866.
    green diaper cloth; design in gold across covers and spine.

Case 6 The 1870s and 1880s

Historians of publishers' cloth bindings refer to the decline in standards of cover design during the 1870s and 1880s. There is a noticeable reaction against the strict symmetry of the designs of the 1860s arranged around a central vertical axis. Many of the designs of the 1870s were disposed around a diagonal axis (#109), title bands were set at various angles (#98), while lettering often assumed a variety of forms and slants (#112). Since working with an asymmetrical design requires much greater skill on the part of the designer, it is hardly surprising that many of the designs from this period were unsuccessful. Many covers of the period are haphazardly arranged, overcrowded, and misaligned (#105). Another common fault is the incongruous combination of the various elements of the design.

The most striking feature of many of the covers of this period is their pictorial nature, especially on books intended for the cheaper fiction market and on story books for children and adolescents. Pictorial covers, usually based on an illustration from the book itself, make wide use of perspective and shading, which had been studiously avoided in the 1860s. Pictorial covers of the 1870s are usually blocked in gold, gradually giving way in the 1880s to a polychromatic treatment.

There is a marked increase in the use of blocking in black, which sometimes overshadows gold. Much improved colour blocking as a supplement to gold and black is also evident. The blending from one colour to another is common on covers of the 1880s, often with spectacular results (see case 7, #114, 115). The 1880s also sees the return of blocking in silver, which had been unsuccessfully attempted in the late 1840s. The new method replaced silver, which rapidly and invariably tarnished, with aluminum, which by this time had become available in leaf form, producing a brilliant silver effect (#108; see also case 7, #117).

Ornamental lettering was widespread, with the initial letter frequently highlighted through enlargement, colour, or decoration (#99, 104). Some of the more whimsical lettering is often difficult to decipher (#105).

Although the overall standard of book design during the 1870s and 1880s was undeniably inferior to that of the 1860s, there were nevertheless many attractive, harmonious bindings that rose above the general mediocrity. Dante Gabriel Rossetti continued his avante-garde designs (#100, 107), and Arthur Hughes, another member of the Pre-Raphaelite Brotherhood, also produced several fine covers (#104).

97. Meredith Jones. *The story of Captain Cook's three voyages round the world.* 3rd edition. London and New York: Cassell, Petter, and Galpin [1870]

    blue sand-grain cloth over bevelled boards; borders in gold and black, with central pictorial design in gold on front cover; pictorial design in gold and black on spine.

98. Henry Gardiner Adams. *Beautiful butterflies described and illustrated.* London: Groombridge, 1871.

    blue unpatterned cloth; all-over pictorial design in black and gold on front cover and spine; blind rule on back. [Massey College Library]

99. Caroline Hyde Butler. *The little messenger birds, or, The chimes of the silver bells.* Illustrated by A.F. Lydon. London: Groombridge [1871]

    green unpatterned cloth; all-over pictorial design in black, red and gold on front cover; blind rules with ornamental cornerpieces on back; spine in gold. [Massey College Library]

100. Algernon Charles Swinburne. *Songs before sunrise.* 2nd edition. London: F.S. Ellis, 1871.

    dark green unpatterned cloth; three emblematic roundelles in gold on each cover, with one on spine. Designed by Dante Gabriel Rossetti. Binder's ticket: Burn & Co.

101. Shirley Hibberd. *The ivy.* London: Groombridge, 1872.

    dark green sand-grain cloth over bevelled boards; all-over design in gold and black on front cover and spine; blind rules and central ornament on back. [Massey College Library]

102. Shirley Hibberd. *The seaweed collector.* London: Groombridge [1872]

    blue unpatterned cloth; all-over pictorial design in black and gold on front cover and spine; blind rule on back. [Massey College Library]

103. A. C. Chambers. *Beauty in common things.* Illustrated by twelve drawings from nature by Mrs. J.W. Whymper. London: Society for Promoting Christian Knowledge [1874]

    green sand-grain cloth over bevelled boards; floral design in gold and black, lettering and title bands in gold with blue initials on front cover; border with central ornament in blind on back; spine in black.

104. Christina Rossetti. *Speaking likenesses.* With pictures thereof by Arthur Hughes. London: Macmillan, 1874.

    blue unpatterned cloth; pictorial design within rules in gold on front cover; lettering in gold on spine. Binder's ticket: Burn & Co.

105. James Edmund Harting. *Rambles in search of shells, land and freshwater.* London: John Van Voorst, 1875.

reddish-brown diagonal fine ribbed cloth; ornamental lettering in gold within blind rule on front cover; lettering in gold on spine.

106. George Christopher Davies. *The Swan and her crew.* 5th edition. London: Frederick Warne [1878?]

green diagonal fine ribbed cloth over bevelled boards; all-over pictorial design in gold and black on front cover and spine; rule and central ornament in blind on back.

107. Dante Gabriel Rossetti. *Ballads and sonnets.* London: Ellis and White, 1881.

dark green unpatterned cloth; ornamental trellis design in gold on covers and spine.

108. J.R.H. Hawthorn [pseud. of John Richard Houlding]. *Launching away, or, Roger Larksway's strange mission.* London: Hodder and Stoughton, 1882.

light green diagonal ribbed cloth; all-over pictorial design in gold, black, and silver on covers and spine.

109. John Douglas Sutherland Campbell, Duke of Argyll. *Canadian pictures drawn with pen and pencil.* With numerous illustrations ... by the Marquis of Lorne, Sydney Hall, etc.; engraved by Edward Whymper. London: Religious Tract Society [1884]

blue unpatterned cloth; all-over pictorial design in gold, black, and white on front cover and spine; rules and vignette in blind on back.

110. Clara L. Matéaux. *Rambles round London town.* London, Paris & New York: Cassell [1884]

olive green diagonal fine ribbed cloth; pictorial vignette and lettering in gold, decorative design in blue and black on front cover and spine; blind border and central ornament in blind on back. [David Mason]

111. Annie Robina Butler. *Glimpses of Maori land.* London: Religious Tract Society, 1886.

blue diagonal fine ribbed cloth; all-over pictorial design on front cover and spine.

112. Hugh Charles McKeown. *The life and labors of Most Rev. John Joseph Lynch, D.D., Cong. miss., first Archbishop of Toronto.* Montreal and Toronto: James A. Sadlier, 1886.

green diagonal fine ribbed cloth; all-over pictorial design in gold on front cover and spine; blind rules on back. The illustration is of St. Michael's Cathedral, Toronto.

113. Charles Gould. *Mythical monsters.* London: W.H. Allen, 1886.

dark brown crocodile cloth over bevelled boards; pictorial vignette, characters and lettering in gold on front cover; lettering in gold on spine.

The 1890s

The trends in cover design of the 1870s and 1880s, outlined above, continue well into the 1890s, particularly on books aimed at the popular market. The wide range of cloth patterns, which reached its peak in the 1860s, had begun to diminish during the 1880s. By the 1890s unpatterned cloths had become the norm.

114. Amelia Ann Blanford Edwards. *Untrodden peaks and unfrequented valleys*. 2nd edition. London: George Routledge, 1890.

    blue unpatterned cloth; polychromatic pictorial design framed in black and gold, lettering in gold and black on front cover and spine; publisher's device in blind on back.

115. John George Wood. *Natural history*. With four hundred and eighty original designs by William Harvey. 18th edition. London: George Routledge, 1891.

    blue unpatterned cloth over bevelled boards; polychromatic pictorial design, lettering in dark blue on gold bands on front cover; polychromatic pictorial design with black lettering on spine; publisher's monogram in blind on back.

One feature, not entirely unknown in previous decades, but becoming more common in the 1890s, was the treatment of the covers as an integral whole, with a continuous design beginning on the back cover and spreading over the spine to the front:

116. Sara Jeanette Duncan. *Vernon's aunt*. With 47 illustrations by Hal Hurst. London: Chatto & Windus, 1894.

    blue unpatterned cloth; all-over Paisley design in brown across covers and spine; lettering in gold on spine.

117. Marie E. Ward. *Bicycling for ladies*. New York: Brentano's, 1896.

    blue unpatterned cloth; all-over pictorial design in white, silver, dark blue, and gold across covers and spine. [David Mason]

At the same time, however, several new influences were at work, resulting in some of the most remarkable covers of the century. These influences had their roots in the artistic currents of the period, in particular the Arts and Crafts Movement inspired by William Morris, the Pre-Raphaelite Brotherhood, and Art Nouveau, in which the book arts and cover design were given considerable prominence. Some of the foremost artists of the day, such as Aubrey Beardsley, Laurence Housman, Charles Ricketts, Walter Crane, to name but a few, were actively engaged in British book design, while leading American artists were doing similar work in the United States. The signing of covers with the artist's monogram or initials was quite common, thereby facilitating the task of attribution (though the designer is often named in the text of the book).

The variety of design in the 1890s is striking. Serpentine lines, swirling patterns, exotic flora and fauna, and the eclectic influences of Japanese, Greek, and Celtic decoration are all evident in the best of the Art Nouveau designs. Many of the designs inspired by this artistic movement are characterised by their elegant simplicity. Rickett's design for Hardy's *Tess of the D'Urbervilles* (#124), and Housman's covers for Katharine Tynan Hinkson's *Cuckoo songs* (#121), for instance, are simply and sparsely decorated. Other designs by the same artists, on the other hand, are more intricate, employing all-over repeat patterns in gold.

Laurence Housman. A literary figure as well as an artist, Housman during the 1890s was one of the leading figures in book illustration and cover design in Britain. Much influenced by Ricketts' designs, Housman's covers vary from the simple to the elaborate. Among the bindings he designed are those for his own books.

118. Laurence Housman. *Green arras.* London: John Lane at the Bodley Head, 1896.

green unpatterned cloth; all-over repeat design in gold on front cover and spine.

119. Christina Rossetti. *Goblin market.* Illustrated by Laurence Housman. London: Macmillan, 1893.

green unpatterned cloth; all-over repeat design in gold across covers ans spine. Signed LH.

120. Jane Barlow. *The end of Elfintown.* Illustrated by Laurence Housman. London: Macmillan, 1894.

light brown unpatterned cloth; all-over repeat design in gold on covers. Signed LH.

121. Katharine Tynan Hinkson. *Cuckoo songs.* London: Elkin Mathews and John Lane; Boston: Copeland & Day, 1894.

pink unpatterned cloth; design in gold on covers.

Charles Ricketts. Ricketts, whose talents extended to many artistic fields, is generally regarded as the most talented British cover designer of the 1890s. The covers he designed for several of Oscar Wilde's works show his considerable range. Most of his covers bear his monogram CR.

122. Trial cover design for Oscar Wilde's *Intentions* (London: J.R. Osgood, McIlvaine, 1891).

green unpatterned cloth; lettering in gold on front cover and spine. The lettering is in Rickett's hand. [David Mason]

123. John Addington Symonds. *In the key of blue and other prose essays.* London: Elkin Mathews & John Lane; New York: Macmillan, 1893.

white unpatterned cloth; all-over design in gold on covers and spine. Signed CR.

124. Thomas Hardy. *Tess of the D'Urbervilles.* London: James R. Osgood, McIlvaine, 1892.

brown unpatterned cloth; design in gold on front cover and spine.

125. John Leicester Warren, Lord De Tabley. *Poems dramatic and lyrical.* With illustrations by C.S. Ricketts. London: Elkin Mathews and John Lane, at the sign of the Bodley Head; New York: Macmillan, 1893.

green unpatterned cloth; all-over repeat design in gold on covers and spine. [David Mason]

126. John Gray. *Silverpoints.* London: Elkin Mathews and John Lane, at the sign of the Bodley Head, 1893.

green unpatterned cloth; all-over repeat design in gold on covers. Signed CR.

Aubrey Beardsley. Beardsley began his career in an architect's office before turning his considerable talents to book illustration and cover design. In 1892 he was commissioned by J.M. Dent to design and illustrate a lavish edition of Malory's *Le morte d'Arthur* to rival the products of Morris's Kelmscott Press. In 1894 Beardsley was appointed art editor of *The Yellow book* for which he designed the covers.

127. Sir Thomas Malory. *Le morte d'Arthur.* Embellished with many original designs by Aubrey Beardsley. London: Dent, 1894.

    white unpatterned cloth over bevelled boards; all-over design in gold on front cover and spine; publisher's monogram in gold on back.

128. *The Yellow book, an illustrated quarterly.* Volume IV, January 1895. London: John Lane, the Bodley Head; Boston: Copeland & Day, 1895.

    yellow unpatterned cloth; pictorial design in black on covers.

129. Ben Jonson. *Volpone, or The foxe.* New edition. Cover design illustrative and decorative by Aubrey Beardsley. London: Leonard Smithers, 1898.

    blue unpatterned cloth over bevelled boards; all-over design in gold on front cover; central gold vignette on back. Signed AB.

Walter Crane. Crane was closely associated with the Arts and Crafts Movement. He began his artistic career as a wood engraver, and is chiefly remembered as an author, compiler, and illustrator of books for children. He was strongly influenced by Japanese art, especially its decorative motifs, which are frequently incorporated into his work.

130. Edmund Spenser. *Spenser's Faerie Queene.* Edited by Thomas J. Wise. With illustrations by Walter Crane. Book V. London: George Allen, 1896.

    white unpatterned cloth; pictorial design in gold with red lettering on front cover; publisher's monogram in red on back. Signed with Cranes's rebus of a crane.

Talwin Morris. Together with Jesse M. King and Charles Rennie Mackintosh, Talwin Morris was one of the leading creators of the Glasgow style of Art Nouveau. In 1893 he was appointed art director of the publishing firm of Blackie and Son, for which he designed some beautiful covers.

131. Walter Graham Blackie. *Sketch of the origin and progress of the firm of Blackie & Son, publishers Glasgow, from its foundation in 1809 to the decease of its founder in 1874.* [Glasgow]: Printed for private circulation, 1897.

    white unpatterned cloth; design in green, purple, and gold on front cover and spine, with different design on back.

Charles Robinson. A member of a talented family of artists, that included his brothers Thomas Heath and William Heath, Charles Robinson was a prolific cover designer and book illustrator. His decorative style and depiction of children owes much to the Pre-Raphaelites.

132. Alice Meynell. *The children.* London & New York: John Lane, the Bodley Head, 1897.

    blue unpatterned cloth; all-over design in gold on front cover and spine.

Paul Woodroffe. Woodroffe's style in cover design was much influenced by his close friend Laurence Housman. Besides his work as a book illustrator, Woodroffe was also an accomplished stained glass artist, and designed fifteen windows for the Lady Chapel at St.Patrick's Cathedral in New York.

133. Israfel [pseud. of Gertrude Hudson] *Ivory apes and peacocks.* London: At the sign of the Unicorn, 1899.
pale green unpatterned cloth with white cloth onlay; all-over pictorial design in dark green and gold on front cover, in gold on spine.
[David Mason]

Herbert Granville Fell. Many of Fell's designs draw on the Celtic elements of Art Nouveau. He later became editor of *The Strand* magazine, and *The Connoisseur.*

134. William Butler Yeats. *Poems.* London: T. Fisher Unwin; Boston: Copeland and Day, 1895.
beige unpatterned cloth; all-over design in gold on covers and spine. Signed HGF.

Althea Giles. Like H. Granville Fell, Althea Giles found inspiration in the mystical, symbolic character of the Celtic past.

135. William Butler Yeats. *Poems.* London: T. Fisher Unwin, 1899.
blue unpatterned cloth; all-over design in gold on front and spine; central ornament in gold on back.

Covers by unidentified designers:

136. F. Harald Williams [pseud. of Frederick William Orde Ward] *Confessions of a poet.* London: Hutchinson, 1894.
blue unpatterned cloth; design in gold on front cover and spine. Signed LD (possibly Louis Davis). [David Mason]

137. Mackenzie Bell. *Spring's immortality and other poems.* 2nd edition. London: Ward, Lock, and Bowden, 1895.
pale green ribbed watered cloth; pictorial design within rules in gold on front cover and spine. [David Mason]

138. Paul Leicester Ford. *The story of an untold love.* 2nd edition. Westminster: Archibald Constable, 1898.
brown unpatterned cloth; design in blue, green, and gold on front cover and spine. [David Mason]

139. John Oliver Hobbes. *The ambassador: a comedy in four acts.* London: T. Fisher Unwin, 1898.
grey unpatterned cloth; design in gold on front cover and spine.
[David Mason]

A popular type of design of the 1890s was the "poster" style, typified by the work of William Nicholson and Edward Gordon Craig. These designs, produced from woodcuts, are characterised by their thick black outlines and hand colouring.

William Nicholson. Together with his brother-in-law, James Pryde, Nicholson formed a partnership known as "The Beggarstaff Brothers" to design books and posters. Nicholson's characteristic cover designs are based on the French poster, especially those of Toulouse-Lautrec. The heavy black lines of his designs were produced from woodcuts which were then hand coloured and printed by lithography. Captions were done by hand.

140. David Dwight Wells. *His Lordship's leopard.* London: William Heinemann, 1900.

beige unpatterned cloth; pictorial design in black, yellow and red on front cover. Signed on back cover WN. [Richard Landon]

Edward Gordon Craig. Principally remembered as a stage designer and illustrator of the Cranach Press edition of *Hamlet*, Craig designed a number of covers which show the distinct influence of William Nicholson, who taught Craig the art of wood engraving.

141. Charles Hiatt. *Ellen Terry and her impersonations.* London: George Bell, 1898.

white unpatterned cloth; pictorial design in red, green and gold on covers and spine.

Another prominent style of book in the 1890s was created by the twenty-four illustrated volumes that make up the Cranford series, published by Macmillan. Although the series began with Washington Irving's *Old Christmas* in 1876, it was the fourth book, Mrs. Gaskell's *Cranford*, that gave the series its name. The series is notable for its attractive all-over designs in gold on the dark green front cover and spine. Such was the popularity of the Cranford books, that other publishers sought to imitate Macmillan's successful formula by issuing their own books with the same general appearance as the Cranford style. Most of the Cranford series, as well as many of the derivatives, were illustrated and designed by Hugh Thomson. Other eminent illustrators associated with the series include W. Frank Calderon, Edmund J. Sullivan, Joseph Pennell, and Charles E. Brock.

Cranford series and imitations:

142. Mrs. Gaskell. *Cranford.* Illustrations by Hugh Thomson. London: Macmillan, 1891.

dark green unpatterned cloth; all-over pictorial design in gold on front cover and spine.

143. *The Most delectable history of Reynard the fox.* Edited with introduction and notes by Joseph Jacobs. Done into pictures by W. Frank Calderon. London: Macmillan, 1895.

dark green unpatterned cloth; all-over pictorial design in gold on front cover and spine. [Richard Landon]

144. Jane Austen. *Pride and prejudice.* Illustrations by Hugh Thomson. London: George Allen, 1894.

dark green unpatterned cloth; all-over pictorial design in gold on front cover and spine. [Richard Landon]

Reading Room Cases

North American Designers of the 1890s

Will Bradley. One of the finest American book designers, Bradley worked for several Chicago firms, including Stone & Kimball, a company that was instrumental in changing the appearance of the book in America. Bradley's design for Gosse's *In russet & silver* is a masterpiece. He also did work for the London firm of John Lane. His cover for Le Gallienne's *The romance of Zion Chapel* is not unlike those of the Cranford books, and may have been influenced by them. The design for *The quest of the golden girl* is reminiscent of some of Laurence Housman's designs.

145. Edmund Gosse. *In russet & silver.* Chicago: Stone & Kimball, 1894.
khaki canvas cloth; all-over design in khaki, brown and silver across covers and spine. [David Mason]

146. Richard Le Gallienne. *The quest of the golden girl.* London and New York: John Lane: the Bodley Head, 1896.
dark green unpatterned cloth; all-over repeat design in gold on front cover and spine.

147. Richard Le Gallienne. *The romance of Zion Chapel.* London and New York: John Lane: the Bodley Head, 1898.
dark blue unpatterned cloth; all-over pictorial design in gold on front cover and spine.

Margaret Armstrong. Margaret Armstrong began her career in 1890, producing designs mainly for Scribner's. One of the most prolific and distinctive American book cover designers, she employed a wide range of decorative styles.

148. Max Beerbohm. *The works of Max Beerbohm.* New York: Charles Scribner's Sons, 1896.
brown diaper cloth; design in white and gold on front cover and spine. Signed MA. [Richard Landon]

149. Robert Browning. *Pippa passes.* Illustrated by Margaret Armstrong. Toronto: George N. Morang, 1900.
green unpatterned cloth; design in gold, with cloth onlay blocked in white, pink, and gold on front cover; all-over design in gold on spine. [David Mason]

Henry Thayer. In 1895 Thayer founded The Decorative Designers, a company devoted to all aspects of book design. Thayer himself designed several elegant covers, one of his finest being the item displayed here.

150. William Henry Henley. *Hawthorn and lavender.* New York and London: Harper, 1901.
green fine ribbed cloth; all-over design in gold and white across spine and front cover.

Elihu Vedder. The series of more than fifty designs for the *Rubáiyát of Omar Khayyám*, begun in 1884, were exhibited in Boston in 1887, before being published in 1894. Vedder is also remembered for his murals, including the series which adorn the staircase at the Library of Congress in Washington, D.C.

151. *Rubáiyát of Omar Khayyám.* Rendered into English verse by Edward Fitzgerald, with an accompaniment of drawings by Elihu Vedder. Boston: Houghton Mifflin, 1894.

brown unpatterned cloth over bevelled boards; design within rules in gold on front cover and spine. Signed V. [David Mason]

Ernest Seton-Thompson. Writer and illustrator of a series of books on Canadian animals, Seton-Thompson also designed the covers of many of his books in conjunction with his wife, Grace Gallatin. These designs are characterised by their silhouette technique.

152. Ernest Seton-Thompson. *Lives of the hunted.* New York: Charles Scribner's Sons, 1901.

green unpatterned cloth; design in dark green, brown and gold within ornamental border on front cover, in dark green and gold on spine. Signed ES-T.

William Thomas Smedley. Smedley began his career as a book illustrator with *Harper's Monthly Magazine.* In 1882 he was commissioned by the publishers of *Picturesque Canada* to travel through the western provinces to produce a series of illustrations.

153. John Kendrick Bangs. *A rebellious heroine.* Illustrated by W.T. Smedley. New York: Harper, 1896.

beige unpatterned cloth; pictorial design within rules in black, brown, and gold on front cover.

Theodore Brown Hapgood, junior. A prolific book designer, Hapgood created a style in imitation of woodcuts. The example chosen here is typical of his work, combining ornamental and floral motifs.

154. Katharine Tynan Hinkson. *The wind in the trees.* London: Grant Richards, 1898.

beige unpatterned cloth; all-over repeat design in green and red on covers and spine. Signed TBH.

The Carlton Studio. The Carlton Studio was established by the American-born book designer, A.A. Turbayne, to provide commercial art services to publishing firms in Britain. Among the artists recruited by Turbayne were four Canadians, Thomas Garland Greene, Archibald A. Martin, Norman Price, and William Wallace. The Carlton Studio produced many covers for the firm of A. & C. Black, including its popular series of travel books. Some of the covers, including the item shown here, are signed with the Studio's initials.

155. Wilfred Campbell. *Canada.* Painted by T. Mower Martin. London: A. & C. Black, 1907.

purple unpatterned cloth; all-over design in light purple, green and gold on front cover and spine. Signed CS.

Bindings from Other Countries

Germany

156. Johann Wolfgang von Goethe. *Goethes Werke.* Illustrirt von ersten deutschen Künstlern; Herausgeber H. Düntzer. 3. Band. Stuttgart und Leipzig: E. Hallberger [between 1882 and 1885].

red morocco-grain cloth; all-over design in gold and black on front cover and spine. Signed C. Hasert, Stuttgart.

157. Johann Ludwig Uhland. *Gedichte und Dramen.* Stuttgart: J.G. Cotta, 1889.

red diagonal ribbed cloth; all-over design in gold and black on front cover and spine.

158. *Selbst ist der Mann: ein neues Beschäftigungsbuch bei Sonnenschein und Regenwetter.* Herausgegeben von der Redaktion des "Guten Kameraden"; bearbeitet von Maximilian Kern. 12.-14. Tausend. Stuttgart: Union deutsche Verlagsgesellschaft, 1890.

blue unpatterned cloth; all-over design in gold, light blue, and black, with polychromatic paper onlays. Signed C.G. (?)

159. *Jugend: Münchner illustrierte Wochenschrift für Kunst und Leben.* Band II, Nr. 27-52. München & Leipzig: G. Hirth, 1896.

red unpatterned cloth; pictorial design in black and gold on front cover and spine.

160. Hermann Sudermann. *Johannes.* 22. Aufl. Stuttgart: J.G. Cotta, 1898.

dark green unpatterned cloth; design in red and gold on front cover and spine. Signed OE [i.e. Otto Eckmann].

161. Wilhelm Heinrich Riehl. *Kulturgeschichtliche Novellen.* Stuttgart: J.G. Cotta, 1899.

pale blue diagonal ribbed cloth; all-over design in gold and black on front cover and spine. Signed CA.

France

162. Eugénie Foa. *Scènes et récits historiques tirés de l'histoire de France.* Paris: Amédée Bédelet [1855]

black wave-grain cloth; architectural design in gold, with polychromatic paper onlays on covers and spine.

163. Frédéric Febvre. *Album de la Comédie française.* Londres: Viard [1879]

red morocco-grain cloth; all-over design in black and gold, with polychromatic paper onlays on covers and spine.

164. Jules Verne. *Familles-sans-nom.* 82 dessins de G. Tiret-Bognet. Paris: J. Hetzel [1889?]

red unpatterned cloth; all-over design in gold and black on front cover. Signed A.L. & Cie. rel.

165. Louis Bailleul. *Le trappeur du Far-West.* Paris: Théodore Lefèvre [1888]

red unpatterned cloth over bevelled boards; all-over design in gold and black on front cover and spine. Signed Engel rel.

The Netherlands

166. Alfred Lord Tennyson. *De molenaars dochter.* Geillustreert door A.L. Bond. Utrecht: C. van der Post, jr. [1859?]

red morocco-grain cloth over bevelled boards; all-over design in gold on front cover; repeated in blind on back. Binder's ticket: J.V. van den Heuvel, 's Hage.

Norway

167. Peter Christian Asbjornsen. *Norske huldre-eventyr og folkesagn.* Christiania: P.G. Steensballe, 1859.
dark brown morocco-grain cloth; all-over pictorial design in gold on front cover.

168. *Med blyanten: löse blade af en malers skizzeböger.* Ny samling. Kristiania: J.W. Cappelen, 1874.
blue bead-grain cloth; pictorial design in gold on front cover.

Denmark

169. Henrik Ibsen. *En folkefiende.* København: F. Hegel, 1882.
purple diagonal ribbed cloth; all-over design in gold and black on front cover and spine.

Sweden

170. Carl Snoilsky. *Dikter.* Tredje samlingen. Stockholm: Jos. Seligmann, 1883.
red unpatterned cloth over bevelled boards; all-over design in gold and black on front cover and spine.

Spain

171. Eduardo Toda y Güell. *A tráves del Egipto.* Illustraciones de José Riudavets. Madrid: El Progresso, 1889.
blue diagonal fine ribbed cloth; polychromatic pictorial design on front cover and spine.

Austria

172. *Die graphischen Künste.* Redigirt von Dr. Friedrich Dörnhöffer und Dr. Karl Masner. XXII. Jahrgang. Wien: Gesellschaft für vervielfältigende Kunst, 1899.
brown diagonal ribbed cloth over bevelled boards; all-over design in gold and black on front cover.

Czechoslovakia

173. František Adolf Šubert. *Čechy: společnou prací spisovatelův a umelcu českých.* V Praze: J. Otto [1886?]
red sand-grain cloth over bevelled boards; all-over design in grey, silver, black, and gold on front cover.

Poland

174. August Sokołowski. *Dzieje Polski illustrowane.* Tom II. Wiedeń: Nakład Maurycego Perlesa, 1897.
brown unpatterned cloth; polychromatic paper onlays, blocked in gold and black on front cover and spine. Signed HR.

Hungary

175. *Magyarország vármegyéi és városai.* Budapest: Országos monografia társaság [189-]
blue morocco-grain cloth; polychromatic pictorial design on front cover.

Russia

176. *Moskva v eia proshlom i nastoiashchem.* Moskva: Obrazovanie [1910]
blue diagonal ribbed cloth over bevelled boards; polychromatic pictorial design on covers and spine. Signed P. Afanas'ev.

Select Bibliography

Many sources, too numerous to mention, were consulted during the preparation of this catalogue. The principal works on the subject are as follows (in chronological order):

Sadleir, Michael. *The evolution of publishers' binding styles 1770-1900.* London: Constable, 1930.

Carter, John. *Binding variants in English publishing 1820-1900.* London: Constable, 1932.

Carter, John. *Publishers' cloth: an outline history of publishers' binding in England 1820-1900.* London: Constable, 1935.

McLean, Ruari. *Victorian publishers' book-bindings in cloth and leather.* London: Gordon Fraser, 1974.

Allen, Sue. *Victorian bookbindings: a pictorial survey.* Revised edition. Chicago and London: University of Chicago Press, 1976.

Ball, Douglas. *Victorian publishers' bindings.* London: Library Association, 1985.

SLIDES IN BINDER
NOT TO BE USED
FOR PROJECTION.
USE DUPLICATES
IN STORAGE BOXES.

PHOTOGRAPHED BY
EMRYS EVANS
1991.

SLIDES ARE
NUMBERED TO
MATCH WITH THE
NUMBERS IN THE
PRINTED GUIDE.
'FROM BOARDS TO
CLOTH'

SLIDES 1 - 176
ALSO 8 UNNUMBERED.